

SOTHEBY'S

34 & 35 New Bond Street, London W1A 2AA

CATALOGUE OF
IMPORTANT SEVENTEENTH,
EIGHTEENTH AND
NINETEENTH CENTURY
BRITISH PAINTINGS

Property sold by order of THE DUKE OF HAMILTON
AND BRANDON

The Property of THE BEAVERBROOK FOUNDATION

The Property of THE TRUSTEES OF THE
CHILDREN OF THE HON. COLIN TENNANT

The Property of THE LATE LADY THRELFORD

and

The Property of THE TRUSTEES OF THE
EDWARD JAMES FOUNDATION

Day of Sale

Wednesday, 6th July, 1977

at 11 am precisely

Glossary

The forename(s) and surnames of the artist

In our opinion a work by the artist

The initials of the forename(s) and the surname of the artist

In our opinion a work of the period of the artist which may be wholly or in part his work

The surname only of the artist

In our opinion a work of the school or by one of the followers of the artist or of his style and of uncertain date

Ascribed to

A traditional attribution

Attributed to

Tentative attribution of recent date based on style

"Italian School", "Spanish School", etc. (without date)

In our opinion a work executed at a later date than the style might suggest

"Signed"

Has a signature which in our opinion is a recognised signature of the artist

"Dated"

Is so dated and in our opinion was executed at that date

All references to signatures, inscriptions and dates refer to the present state of the work.

When an artist's forename is not known the appropriate conventional term in this glossary cannot be used. A series of asterisks, followed by the surname of the artist, whether preceded by an initial or not, indicates that in our opinion the work is by the artist named.

When in the Catalogue a reference to literature or a certificate is given the opinion is that of the author(s) or the authority(ies) referred to unless otherwise shown.

All other terms are self-explanatory.

Important Information for Prospective Buyers and Sellers

Reserves

As provided in the Standard Conditions of Sale, some or all of the property may be offered subject to reserves. However, where a reserve exists, it will not normally exceed the range of the estimates available to the public prior to the sale.

Minimum Price Guarantee

In cases where Sotheby Parke Bernet & Co. or their associates have guaranteed to the seller a confidential minimum price which will be paid regardless of whether or not bids at the sale reach that price, the lot in question is marked with the letter "G".

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Clearance of Purchases

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for reference to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

Commission Bids

If instructed we will execute bids and advise intending purchasers. This service is free. Lots will always be brought as cheaply as is allowed by such other bids and reserves as are on our books. Commissions, when placed by telephone, are accepted only at the sender's risk and must be confirmed before the sale by letter or telegram.

Sotheby Parke Bernet & Co.

ESTIMATES

4-35 New Bond Street, London W1A 2AA Telephone: 01-493 8080
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The prices below are intended as a guide for prospective purchasers. Any bid between the listed figures would, in our opinion, offer a fair chance of success. However, all lots, depending on the degree of competition, can realise prices either above or below the listed estimates. It is always advisable to consult us nearer the time of sale as estimates can be subject to revision. If instructed, we will execute bids and advise intending purchasers. This service is free and all bids are treated in strict confidence. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books. The estimates quoted below are exclusive of 10% premium payable on the hammer price.

Sale of IMPORTANT SEVENTEENTH, EIGHTEENTH AND NINETEENTH CENTURY
 BRITISH PAINTINGS
 Wednesday, 6th July, 1977

"DANDELION"

Lot	£	Lot	£	Lot	£	Lot	£
700/1000	32	250/350	62	800/1200	93	400/500	
140/160	33	400/600	63	1800/2200	94	500/700	
600/800	34	300/400	64	500/700	95	300/500	
700/900	34a	500/700	65	600/800	96	400/600	
100/300	35	40000/60000	66	1000/1400	97	8000/12000	
250/300	36	600/800	67	25000/35000	98	1200/1800	
1000/1500	37	700/900	68	10000/15000	99	1500/2000	
2000/3000	38	200/400	69	600/800	100	300/400	
200/300	39	3000/3500	70	150/300	101	350/500	
200/300	40	3000/3500	71	400/600	102	250/350	
400/600	41	1400/2000	72	200/300	103	600/800	
15000/20000	42	500/700	73	400/600	104	300/500	
500/700	43	400/600	74	800/1000	105	2000/3500	
200/300	44	800/1200	75	500/800	106	400/600	
2000/3000	45	2500/4000	76	250/350	107	300/500	
300/400	46	700/900	77	1500/2000	108	700/1000	
300/400	47	300/500	78	800/1200	109	800/1200	
150/250	48	200/300	79	250/350	110	600/900	
200/300	49	6000/8000	80	300/400	111	600/800	
400/600	50	900/1200	81	300/500	112	300/400	
40000/50000	51	300/400	82	500/700	113	1200/1600	
3000/4000	52	600/800	83	400/500	114	5000/7000	
5000/7000	53	800/1200	84	200/300	115	1000/1500	
2000/4000	54	8000/12000	85	700/1000	116	400/600	
1500/2500	55	2000/3000	86	3000/5000	117	3000/4000	
700/1000	56	400/600	87	200/300	118	3000/4000	
600/800	57	500/700	88	500/700	119	400/500	
200/400	58	200/300	89	700/1000	120	1000/1500	
300/500	59	1000/1500	90	2500/3500	121	250/400	
800/1200	60	300/400	91	100/150	122	150/220	
700/900	61	300/500	92	350/450	123	500/800	

Lot	£
124	800/1200
125	400/500
126	300/400
127	400/500
128	2500/3500
129	400/600
130	250/350
131	7000/9000
132	3000/5000
133	300/500
134	250/300
135	400/600
136	250/350
137	240/380
138	500/700
139	140/160
140	700/900
141	700/900
142	35000/45000
143	30000/40000
144	300/400
145	600/900
146	250/350
147	700/900
148	10000/14000
149	250/300
150	200/300
151	150/200
152	300/500
153	200/300
154	1000/1500
155	300/400
156	500/700
157	300/400
158	700/900
159	3000/4000
160	200/300
161	200/300
162	500/700
163	100/150
164	2500/3500
165	600/900
166	600/800
167	1200/1500
168	1000/1500
169	250/350
170	2000/3000
171	800/1200

Lot	£
172	300/400
173	900/1200
174	800/1200
175	150/200
176	1000/1500
177	800/1200
178	1200/1800
179	800/1000
180	300/500
181	600/900
182	2000/3000
183	400/600
184	250/350
185	1000/1500
186	300/400
187	600/800
188	800/1200
189	400/600
190	4000/6000
191	2500/3500
192	2000/3000
193	2000/3000
194	2000/3000
195	3000/4000

Lot £

Lot £

Sotheby Parke Bernet & Co.

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"DANDELION"

Date _____

Please bid on my behalf at the sale of: IMPORTANT SEVENTEENTH, EIGHTEENTH
AND NINETEENTH CENTURY BRITISH PAINTINGS

on (date) Wednesday, 6th July, 1977 for the following Lots up to the price mentioned below. These bids are to be executed as cheaply as is permitted by other bids or reserves, if any. I agree to comply with the Notices and Conditions of Sale as printed in the Catalogue. I understand that in the case of a successful bid a premium of 10% will be payable by me on the hammer price.

Lot No.	Title or Description	£ Bid price (excluding premium)

PLEASE USE BLOCK LETTERS

Name _____

Address _____

Telephone No. _____

In order to avoid delay in clearing purchases Buyers unknown to us are advised to make arrangements before the sale for payment or for references to be supplied. If such arrangements are not made cheques will be cleared before purchases are delivered.

ADVICE TO BIDDERS

If instructed we will execute bids and advise intending Purchasers. The service is free. Lots will always be bought as cheaply as is allowed by other bids and reserves. Commission bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram.

Please use the bidding slips provided and check Lot numbers and descriptions.

Always quote the code name of the Sale Catalogue.

Please bid as early as possible.

'Buy' bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the Sale.

Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word 'OR' between Lot Numbers.

Should you be a successful bidder you will receive an invoice detailing your purchases and giving instructions for payment and clearance of goods.

Unsuccessful commission bidders will be advised.

PLEASE CHECK YOUR BID

ILAP 03-106888

CATALOGUE
OF
IMPORTANT SEVENTEENTH,
EIGHTEENTH AND NINETEENTH
CENTURY BRITISH PAINTINGS

including

A Portrait of The Misses Clarke *by* Arthur Devis
The Duke of Cumberland *by* William Hogarth
A Peasant Girl Gathering Faggots *by* Thomas Gainsborough, R.A.
Hunters out to Grass *by* George Stubbs, A.R.A.
A White Dog *by* George Stubbs, A.R.A.
Two Important Italian Landscapes *by* Richard Wilson, R.A.

and

An Important Group of Marine Pictures

also

Portraits by M. Dahl, A. Geddes, M. Gheeraerts the Younger, Sir F. Grant, F. Hayman,
C. Janssens, D. Martin, G. Morland, R. R. & P. Reinagle, Sir J. Reynolds, J. Wright of
Derby

and

Sporting Works by S. Alken, H. Barraud, T. Butler, J. Ferneley, H. Hall, J. F. Herring,
J. N. Sartorius, S. Spode

and

Landscapes by R. B. Harraden, R. Hilder, W. James, J. Linnell, P. J. de Louthembourg,
A. P. Nasmyth, J. A. O'Connor, D. Roberts, W. Shayer, J. Stannard, C. Towne

and

Marine Subjects by W. Anderson, T. Buttersworth, T. Luny, P. Monamy, C. M. Powell,
A. Schranz, R. S. Thomas, G. Webster, and T. Whitcombe

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Day of Sale
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Standard Conditions of Sale

In these Conditions:—

"Sotheby's" means Sotheby Parke Bernet & Co.

"the hammer price" means the price at which any lot is knocked down to the buyer;

"the premium" means the premium payable by the buyer under Condition 6 below;

"the aggregate price" means the aggregate of the hammer price, the premium and any Value Added Tax chargeable on the hammer price and the premium.

The highest bidder shall be the buyer. If any dispute arises the auctioneer shall have the absolute discretion to settle it and to put any disputed lot up again. Sotheby's act as agents only except (a) to the extent they are stated wholly or partly to own any lot and (b) in respect of any obligation to repurchase under Condition 8 below and (c) in the retention of the premium referred to in Condition 1 above. They have full discretion to refuse any bidding, to divide any lot, to combine any two or more lots and to withdraw any lots or lots from the sale without in any case giving any reason.

No person shall offer any bid (a) less than £1 or (b) less than 5% higher than any previous bid or such other amount as the auctioneer may in his absolute discretion direct.

All lots are put up for sale subject to any reserve price imposed by the seller. Where there is no reserve price (but not otherwise) the seller has the right to bid either personally or by any one person (who may be the auctioneer).

Immediately the lot is sold the buyer shall notify his name and address to Sotheby's and, if required:—

(a) provide bank and/or other references; and

(b) pay down 50p in the pound (or such other amount as Sotheby's in their absolute discretion may determine) in part payment of the aggregate price,

in default of which the lot or lots purchased may be immediately put up again and resold.

6 The buyer shall pay a premium of 10% on the hammer price (together with any Value Added Tax chargeable in respect of such premium). By the making of any bid the buyer acknowledges that his attention has been drawn to the fact that on the sale of any lot Sotheby's will receive from the seller commission at their usual rates in addition to the said premium of 10% and assents to Sotheby's receiving the said commission.

7 All lots are sold as shown, with all faults, imperfections and errors of description. Subject to Condition 8 below, neither Sotheby's nor the seller are responsible for errors of description or for genuineness or authenticity of any lot, or for any default or defect in it howsoever caused. No warranty whatever is given by Sotheby's or any seller to any buyer in respect of any lot and any implied conditions or warranties (except, in the case of the seller, those implied under Section 12 of the Sale of Goods Act, 1893, as amended by the Supply of Goods (Implied Terms) Act 1973) are hereby excluded.

8 (1) Subject to paragraph (3) below, if within five years of the sale of any lot the buyer gives notice in writing to Sotheby's that the lot sold is a deliberate forgery and returns the lot to Sotheby's in the same condition as it was at the date of the sale, and it is established that the lot is a deliberate forgery, Sotheby's upon being satisfied that the buyer has and is able to transfer a good and marketable title thereto free from any liens, charges or encumbrances, will either rescind the sale and refund such of the aggregate price as has been received by them or will repurchase the lot for such a sum as when added to the amount of any Value Added Tax chargeable thereon shall equal the aggregate price paid for the lot by the buyer.

(2) "A deliberate forgery" means an imitation made with the intention of deceiving as to authorship, origin, date, age, period, culture or source which is not shown to be such in the Catalogue description and which at the date of the sale had a value materially less than it would have had if it had been in accordance with that description.

(3) Notwithstanding that the said lot is "a deliberate forgery" within the meaning of paragraph (2) above the buyer shall have no rights under this Condition where:

(a) the said Catalogue description at the date of the sale was in accordance with the then generally accepted opinion of scholars and experts or fairly indicated there to be a conflict of such opinion; or

(b) it can be established that the lot is a deliberate forgery only by means of scientific processes not generally accepted for use until after publication of the Catalogue.

(4) The benefit of this Condition which shall not be assignable shall vest solely and exclusively in the buyer who for the purpose of this Condition shall be and only be the person to whom the original invoice is made out by Sotheby's in respect of the lot sold.

9 Except insofar as other arrangements may have been made with Sotheby's prior to the sale, the buyer shall pay the aggregate price to Sotheby's and take away

the lot purchased from Sotheby's premises at the buyer's expense by 4.30 p.m. on the first working day after the conclusion of the sale. Any lot not so taken away may be subject to a charge for warehousing. No lot purchased shall be claimed or removed until the sale has been concluded. The property in a lot purchased shall not pass to the buyer until he has made payment in full to Sotheby's of the aggregate price. Nevertheless every lot shall be at the sole risk of the buyer from the fall of the hammer. Sotheby's shall not be responsible for loss or damage of any kind, whether caused by negligence or otherwise, while any lot is in their custody. If at the expiration of seven days after the date of the sale a lot is not paid for in full and taken away, the sale may be rescinded without any notice being given to the buyer. Sotheby's reserve the right to charge interest at a rate not exceeding 0.05% per day on any part of the aggregate price remaining unpaid for more than 7 days from the date of the sale.

- 10 Any payments by a buyer to Sotheby's may be appropriated by Sotheby's towards any sums owing from that buyer to Sotheby's on any account whatever without regard to any purported appropriation by the buyer, whether express or implied.
- 11 In the event of any failure of the buyer to comply with any of the above Conditions, the damages recoverable by the seller or Sotheby's from him shall

include, but not be limited to, any loss arising on any resale of the lot, together with the premium charges and expenses in respect of both sales, and any money deposited in part payment may be applied by Sotheby's in or towards discharge of his liability to them.

- 12 Every sale and all matters connected therewith including these Conditions shall be governed by and construed in accordance with the law of England and the buyer hereby submits to the non-exclusive jurisdiction of the English courts.
- 13 In the case of some lots the buyer will be liable to pay Value Added Tax on the hammer price and the premium. All such lots are indicated with the sign †, where the tax is payable at the standard rate and with the sign ‡ where the tax is payable at the higher rate.
- 14 The above Conditions and all notices, descriptions, statements and other matters in the Catalogue and elsewhere concerning any lot are subject to any statements modifying or affecting the same made by the auctioneer from the rostrum prior to any bid being accepted for the lot.
- 15 By the making of any bid the buyer acknowledges his acceptance of these Conditions and the terms of any Notices and other Conditions in the Catalogue.

CATALOGUE
OF
IMPORTANT SEVENTEENTH, EIGHTEENTH
AND NINETEENTH CENTURY
BRITISH PAINTINGS

CATALOGUE
OF
IMPORTANT SEVENTEENTH, EIGHTEENTH
AND NINETEENTH CENTURY
BRITISH PAINTINGS

Day of Sale

Wednesday, 6th July, 1977
at 11 am precisely

ALL SALES SUBJECT TO THE CONDITIONS PRINTED
IN THIS CATALOGUE

The Property of a Gentleman

ENGLISH SCHOOL CIRCA 1830

- 1 TIMES OF GLORY: a large group of eminent figures gathered around
Britannia in a parkland setting
58 $\frac{1}{4}$ in. by 69in.
148cm. by 175.5cm.

(See ILLUSTRATION)

Various Properties

B. R. HAYDON

- 2 FALSTAFF AWAKING, a sketch
20 $\frac{1}{4}$ in. by 18 $\frac{1}{4}$ in.
51.5cm. by 46.5cm.

REINAGLE

- 3 THE PRIOR FAMILY gathered in an interior by a garden door
25in. by 34 $\frac{1}{2}$ in.
63.5cm. by 88cm.

The names of the family are inscribed on the frame from left to right: Hugh Edward Prior (1806–1857); Alla Maria Prior (née Wray) married 1802; Mary Susanna Prior, married Richard Philipps 1840; Thomas Young Prior (1813–1879); Robert Young Prior (1808–1823); Thomas Prior, D.D. (1765–1843); John Prior (1803–1867)

(See ILLUSTRATION)



W. BEECHEY, R.A.

- 4 PORTRAIT OF A LADY, full length, seated, a child on her knee holding an orange, a pillar beyond
 49in. by 39in.
 124.5cm. by 99cm.

(See ILLUSTRATION)

GHEERAERTS THE YOUNGER

- 5 PORTRAIT OF SIR THOMAS FLEMING at the age of 64, three-quarter length, wearing his robes of office and holding a parchment, *dated 1608 and inscribed 'aet. sua 64, primo Decembris', on panel*
 35½in. by 25¼in.
 84.5cm. by 65.5cm.

Sir Thomas Fleming (1544-1613) was one of the most distinguished judges of his time. He was made Solicitor General by Elizabeth I in 1595 and Chief Baron of the Exchequer by James I in 1604. He assisted at the trial of the Gunpowder Plot conspirators in 1606 and subsequently became Chief Justice of the Kings' Bench

GEORGE MORLAND

- 6 PORTRAIT OF A SOLDIER half length, wearing uniform, *bears initials, inscribed on a label on reverse '...Yarmouth Isle of Wight painted by George Morland while staying at the hotel for kindness shewn him when taken before the magistrates at Newport on suspicion of being a French spy.'*, on panel
 11¼in. by 7½in.
 28.5cm. by 19cm.

FRANCIS ALLEYNE

- 7 PORTRAIT OF HENRY AND REBECCA SEWELL both full length in a landscape, he stands with a bow and arrow and wears an apricot-coloured suit and white shirt with pleated collar, she sits holding a bunch of flowers and wears a white dress with a pink sash
 35½in. by 27in.
 90cm. by 68.5cm.

(See ILLUSTRATION)



4



7

The Property of a Gentleman

FRANCIS HAYMAN, R.A.

- 8 PORTRAIT OF AN OFFICER, full length, standing wearing a scarlet uniform and a blue cloak lined with fur, a cavalry skirmish beyond to his left *in a carved wood frame* 16 $\frac{1}{4}$ in. by 12 $\frac{3}{4}$ in.
41.5cm. by 32.5cm.

The uniform has been identified as that of a Hungarian Hussar Regiment. In the early 18th century many British enlisted in the service of the Austrian Empire, particularly Catholics who at that date were not eligible to hold commissions in the British army.

(See ILLUSTRATION)

Various Properties

M. DAHL

- 9 PORTRAIT OF A GENTLEMAN, half length, wearing a blue cloak and white stock, *canvas laid on panel* 29 $\frac{1}{2}$ in. by 24 $\frac{1}{2}$ in.
75cm. by 62cm.

The sitter is possibly James, 1st Duke of Chandos.
Collection: Stowe

REYNOLDS

- 10 PORTRAIT OF THE ARTIST wearing a wide brimmed hat, and a red cloak, a scroll in his left hand 31in. by 24in.
79cm. by 61cm.

The Property of the Edward James Foundation

J. DOWNMAN

- 11 PORTRAIT OF A GENTLEMAN, wearing Windsor uniform, half length 23in. by 20in.
58.5cm. by 51cm.



The Property of a Gentleman

ARTHUR DEVIS

- 12 PORTRAITS OF ALICIA AND JANE, daughters of Richard Clarke Esquire, both full length and in an extensive wooded landscape, one stands by a tree and wears a blue dress trimmed with lace a hat in her left hand, the other is seated and wears a pink dress; Walford Church and Walford Court, Ross-on-Wye, can be seen beyond, *signed*

36in. by 28in.

91.5cm. by 71cm.

Fragments of the ladies' two dresses are preserved in the Hereford archives

(See COLOUR ILLUSTRATION)



The Property of Richard Ramsay Macdonald, Esq.

ANDREW GEDDES, A.R.A.

- 13 PORTRAIT OF THE HONOURABLE SUSAN HAMILTON, 8TH LADY BELHAVEN, full length, standing under an arch, wearing a red dress, her left arm resting on a plinth and holding a lyre, *signed and dated 1817, on panel, in a carved wood frame* 27 $\frac{1}{4}$ in. by 19 $\frac{1}{4}$ in.
69cm. by 49cm.

Collection: The Rt. Hon. James Ramsay Macdonald M.P.

(See ILLUSTRATION)

Various Properties

MICHAEL DAHL

- 14 PORTRAIT OF A LADY half length, wearing a white dress and holding a hat and an houlette, *in a carved wood frame* 30in. by 25in.
77.5cm. by 63.5cm.

ARTHUR DEVIS

- 15 PORTRAIT OF ROBERT BANKS HODGKINSON full length, wearing a red suit and a blue coat, standing on a terrace, *in a carved wood frame* 22 $\frac{1}{2}$ in. by 15 $\frac{1}{2}$ in.
57cm. by 39.5cm.

The sitter was an uncle of Sir Joseph Banks, the explorer.

(See ILLUSTRATION)



13



15

The Property of a Nobleman

VERELST

- 16 PORTRAIT OF A LADY three-quarter length, standing in a landscape, wearing a gold and green dress and red cloak, a staff in her right hand
48in. by 39in.
122cm. by 99cm.

W. DOBSON

- 17 PORTRAIT OF A LADY, half length, wearing a low-cut brown dress
29in. by 24in.
73.5cm. by 61cm.

(See ILLUSTRATION)

ENGLISH SCHOOL, CIRCA 1680

- 18 PORTRAIT OF A LADY, half length, wearing a light blue dress and a pearl necklace and earrings, *in a painted oval*
29½in. by 24½in.
75cm. by 62cm.

LELY

- 19 PORTRAIT OF A LADY three-quarter length, standing in a landscape, wearing a brown dress and grey cloak
47½in. by 37¾in.
120.5cm. by 96cm.

Various Properties

J. RILEY

- 20 PORTRAIT OF A GENTLEMAN, three-quarter length, seated, wearing a breast-plate, a white jabot and a red cloak, a landscape beyond to his left
48in. by 39in.
122cm. by 99cm.

(See ILLUSTRATION)



17



20

*The Property of the Trustees of the Children of the
Hon. Colin Tennant*

WILLIAM HOGARTH

- 21 PORTRAIT OF H.R.H. WILLIAM AUGUSTUS, DUKE OF CUMBERLAND,
full length, wearing a scarlet coat and breeches, a green waistcoat
trimmed with gold and a blue sash, a soldier with standards and drums
beyond, dated 1732 17 $\frac{3}{4}$ in. by 13 $\frac{1}{2}$ in.
45cm. by 34cm.

Collections: W. J. Broderip

Sir Charles Tennant, Bt

Lord Glenconner

Exhibited: British Institution, 1856, No. 112

Grosvenor Gallery, 1888, No. 143

Exhibition of English Conversation Pieces, 1930

The Tate Gallery, London, *William Hogarth*, 1971,
No: 38 (illustrated)

Tokyo, Museum of Western Art, *British Portraits*,
1975, No: 62

Literature: Austin Dobson, *William Hogarth*, 1907, p. 209

R. B. Beckett, *Hogarth*, 1949, p. 49, pl. 38

Evelyn Antal, *Hogarth and his place in European Art*,
1962, plate 14a

Ronald Paulson, *Hogarth: His Life, Art and Times*,
1971, p. 314, pl. 108

(See COLOUR ILLUSTRATION)



GAINSBOROUGH DUPONT

- 22 A PORTRAIT OF WILLIAM THOMAS LEWIS, THE COMEDIAN, half length, wearing Van Dyck costume, a rapier in his right hand, *in a painted oval* 27½ in. by 23¾ in.
69 cm. by 60.5 cm.

W. T. Lewis (1748–1811) known as ‘Gentleman’ Lewis, first came to public notice as an actor in Dublin. In 1773 he made his first appearance at Covent Garden and remained there for the rest of his life where he is reputed to have played more characters than any other English comedian on record. He created many important characters, including Faulkland in ‘The Rivals’ and was painted by several artists, including Zoffany and Archer Shee

Collections: Sir Charles Tennant, Bt
Lord Glenconner

Exhibited: Royal Academy, 1891, No. 46
Glasgow, 1902, No. 114

Literature: Sir Walter Armstrong, *Gainsborough*, 1898, p. 198

(See ILLUSTRATION)

SIR JOSHUA REYNOLDS, P.R.A.

- 23 PORTRAIT OF ROBERT MAYNE, Esq., M.P., of Upper Gatton, three-quarter length, wearing a scarlet mantle over a red cloak, *in a painted oval* 28½ in. by 24 in.
72.5 cm. by 61 cm.

This portrait, together with that of the subject’s mother, Mrs Otway, and his wife, Sarah Mayne, was never delivered by the artist and it was sold at the sale of his effects in 1796 at Savile Row, and was purchased by Colonel William Mayne

Collections: Colonel William Mayne
H. B. Mayne, Esq.
Sir Charles Tennant, Bt
Lord Glenconner

Exhibited: Royal Academy, 1891, No. 30
Royal Academy, 1906, No. 19

Literature: Sir Walter Armstrong, *Sir Joshua Reynolds*, 1900, p. 219
E. K. Waterhouse, *Reynolds*, 1941, p. 67

Engraved: G. H. Every

(See ILLUSTRATION)



22



23

SIR JOSHUA REYNOLDS, P.R.A.

24 DOLORES

29½in. by 24½in.
75cm. by 62cm.

The figure in this painting closely resembles that in the celebrated 'Lesbia' by the same artist, and was exhibited under that title

Collections: The Earl of Lonsdale
Sir Charles Tennant, Bt
Lord Glenconner

Exhibited: Royal Academy, 1885, No. 59
Royal Academy, 1895, No. 19
Glasgow, 1902, No. 112

Literature: A. Graves and W. V. Cronin, *A History of the Works of Sir Joshua Reynolds*, 1899, p. 1170
Sir Walter Armstrong, *Sir Joshua Reynolds*, 1900, p. 241
E. K. Waterhouse, *Reynolds*, 1941, p. 80

Engraved: Francis Bartolozzi, R.A., 1788

(See ILLUSTRATION)

SIR J. REYNOLDS, P.R.A.

25 PORTRAIT OF KITTY FISHER, half length, seated, with two doves

35½in. by 27½in.
90cm. by 70cm.

Collection: Hugh Andrew Munro
H. A. Butler Johnstone, M.P.
Kirkman D. Hodgson, M.P.
James Price (sold by him at Christie's, June 1895, to Agnew's for £1,365)
Sir Charles Tennant, Bt.
Lord Glenconner

Literature: A. Graves and W. V. Cronin, *A History of the Works of Sir Joshua Reynolds*, 1899, Vol. I, p. 307
Sir Walter Armstrong, *Sir Joshua Reynolds*, 1900, p. 205
E. K. Waterhouse, *Reynolds*, 1941, p. 54

(See ILLUSTRATION)



24



25

The Property of The Hon. Colin Tennant

DAVID MARTIN

- 26 PORTRAIT OF AN OFFICER, half length, seated, wearing a scarlet uniform and white stock, *signed and dated 1791* 29in. by 23 $\frac{3}{4}$ in.
73·5cm. by 60·5cm.

(See ILLUSTRATION)

The Property of a Gentleman

RAMSAY RICHARD REINAGLE

- 27 PORTRAIT OF JAMES WHITING YORKE THE ELDER, LIEUTENANT-COLONEL OF THE ROYAL SUPPLEMENTARY LINCOLNSHIRE MILITIA, half length, wearing a dark coat and white cravat, *signed and dated 1801* 29 $\frac{1}{2}$ in. by 24 $\frac{1}{4}$ in.
75cm. by 62cm.

Various Properties

J. HIGHMORE

- 28 PORTRAIT OF A GENTLEMAN, three-quarter length, standing, wearing a grey coat and waistcoat and a white stock, *canvas laid on board* 49 $\frac{1}{2}$ in. by 39 $\frac{1}{2}$ in.
125·5cm. by 100·5cm.

BELLE

- 29 PORTRAIT OF A GENTLEMAN, wearing a brown velvet coat, standing, half length, leaning on a stone ledge, *in a carved wood frame* 35in. by 27in.
89cm. by 68·5cm.

(See ILLUSTRATION)



29



26

JOSEPH WRIGHT OF DERBY, A.R.A.

- 30 PORTRAIT OF DOROTHY HOPE, half length, seated at a table, wearing a blue dress, a white silk cape lined with fur, and an elaborate white muslin cap, her hands folded over a book 36½ in. by 29½ in.
92 cm. by 74 cm.

Painted soon after 1760. The artist possibly added the muslin cap at a later date.

Dorothy Hope, daughter and heiress of Robert Woodhead, widow of Benjamin Stead, married Robert Hope, younger brother of the Rev. C. Hope who married her daughter, Susannah Hope. Both Robert and Susannah Hope were also painted by this artist. (See Benedict Nicolson, *Joseph Wright of Derby*, 1968, Vol. I pp. 206 and 207)

Collection: The late Dr Richard Henry Kennard Hope, M.R.C.S., M.R.C.P.

Exhibited: Derby, *Fine Arts Exhibition*, 1877

(See ILLUSTRATION)

JOSEPH WRIGHT OF DERBY, A.R.A.

- 31 PORTRAIT OF MRS FOWLER, half length, wearing a blue dress and an elaborate white shawl and bonnet lined with lace, *in a painted oval, unframed* 29½ in. by 24½ in.
74 cm. by 61.5 cm.

Painted circa 1760

Collection: The late Dr Richard Henry Kennard Hope, M.R.C.S., M.R.C.P.

Exhibited: Derby, *Fine Arts Exhibition*, 1883, No: 33

Literature: Benedict Nicolson, *Joseph Wright of Derby*, 1968, Vol. I, p. 196 (recorded in accounts)

(See ILLUSTRATION)



30



31

The Property of Arthur D. Denton, Esq.

ZOFFANY

- 32 PORTRAIT OF DR. J. R. FELL, seated in an interior, his grandson, William Denton, standing pointing to a basket of fruit, *unframed* 24in. by 32in.
61cm. by 81cm.

Collection: John William Denton, Leeds

Various Properties

SARAH BAXTER

- 33 PORTRAIT OF THE ARTIST'S SON; he is seen seated on a table surrounded by fruit and holding a bunch of grapes, watched by an Indian manservant and his *ayah*, a mosque in the distance 36½in. by 28½in.
80cm. by 72cm.

The original canvas was inscribed, presumably by the artist, with a pun giving her son the titles of the Mogul Court-Nadir ool Moulk Mahomed al Dowlah Baxter Bahadow Dowlet Rajah, 1792. For further information on Sarah Baxter see: Walpole Society, 1931, Vol. XIX, *British artists in India*

(See ILLUSTRATION)

WALKER

- 34 PORTRAIT OF OLIVER CROMWELL, half length, wearing armour, *in a painted oval* 29½in. by 24½in.
75cm. by 62cm.

D. MORIER

- 34a AN EQUESTRIAN PORTRAIT OF FREDERICK THE GREAT, a battle scene beyond, *unframed* 50in. by 40in.
127cm. by 101cm.

(See ILLUSTRATION)



33



34a

The Property of The Beaverbrook Foundation

THOMAS GAINSBOROUGH, R.A.

35 A PEASANT GIRL GATHERING FAGGOTS

66½in. by 48½in.
123cm. by 169cm.

Gainsborough lived for some time with the Abdy family at their country house, Albyns, near Romford, Essex. The girl portrayed is said to be one of the Abdy children. Painted in 1782

Provenance: Mrs Gainsborough's sale, 11th April 1797

Collections: Abdy Family

Exhibited: Royal Academy, *Old Masters and Deceased Masters of the British School*, 1873, No. 53
Grafton Galleries, 1909-1910

Tate Gallery, *Thomas Gainsborough*, 1953

Literature: William T. Whitley, 1915, *Thomas Gainsborough*, p. 179
Burlington Magazine, June 1946, p. 139
E. K. Waterhouse, 1958, *Gainsborough*, p. 103, No. 798, pl. 255

(See COLOUR ILLUSTRATION)



The Property of D. Hale, Esq.

SAMUEL J*** E*** JONES

- 36 A POINTER AND A SETTER flushing game, a pair, one signed and dated 1822
each $7\frac{3}{4}$ in. by $9\frac{3}{4}$ in.
20cm. by 23cm.
(2)

Various Properties

R. R. REINAGLE

- 37 A GENTLEMAN OUT SHOOTING WITH HIS DOGS
32in. by 43in.
81cm. by 101cm.

(See ILLUSTRATION)

SAMUEL ALKEN

- 38 A CHAINED BEAR ATTACKED BY DOGS, signed, on panel
7in. by $9\frac{3}{4}$ in.
18cm. by 25cm.



The Property of Mrs. Barbara Major

JOHN FREDERICK HERRING, SNR.

- 39 PYRRHUS 1ST, a chestnut racehorse standing in his stall, *inscribed and signed*
and dated 1846, on panel *9 $\frac{3}{4}$ in. by 12in.*
25cm. by 30 $\frac{1}{2}$ cm.

Pyrrhus 1st won the Derby in 1846

Collection: Leach, Newmarket

(See ILLUSTRATION)

JOHN FREDERICK HERRING, SNR.

- 40 MENDICANT, a dark bay racehorse in a stable, *inscribed and signed and dated*
1846, on panel *9 $\frac{3}{4}$ in. by 12in.*
25cm. by 30 $\frac{1}{2}$ cm.

Mendicant won The Oaks and the Two Thousand Guineas in
1846

Collection: Leach, Newmarket

(See ILLUSTRATION)



The Property of Mrs. P. A. Glew

JOHN FREDERICK HERRING, SNR.

- 41 WAITING FOR MASTER, *signed, on panel*

14 $\frac{1}{4}$ in. by 18 $\frac{1}{4}$ in.
36.2cm. by 46.5cm.

(See ILLUSTRATION)

Various Properties

S. J. E. JONES

- 42 THE PHEASANT SHOOT

7in. by 9in.
18cm. by 23cm.

SAMUEL ALKEN

- 43 FULL CRY, *on panel*

7in. by 10 $\frac{1}{4}$ in.
17.5cm. by 26cm.

JOHN FREDERICK HERRING, SNR.

- 44 A GREYHOUND IN A LANDSCAPE, *signed and dated 1855*

15 $\frac{1}{2}$ in. by 19 $\frac{3}{4}$ in.
39.5cm. by 50cm.

(See ILLUSTRATION)



The Property of a Lady

JOHN FREDERICK HERRING, SNR.

- 45 A BLACK HUNTER fully saddled and standing in a stable, the owner to the right, *signed and dated 1845* 50in. by 38 in.
127cm. by 96·5cm.

(See ILLUSTRATION)

Various Properties

JOHN FREDERICK HERRING, SNR.

- 46 THE FINISH OF THE ST. LEGER, 1854, Mr. J. B. Morris' Knight of St. George beating Lord Zetland's Ivan, *unfinished, signed* 13½in. by 17½in.
34cm. by 44cm.

Collection: F. W. Mailer

Exhibited: Municipal Art Gallery and Museum, Doncaster,
Loan Exhibition, 1922

JOHN NOTT SARTORIUS

- 47 HUNTING SCENES, *a set of four, one signed, three signed with initials, all on board, circular* diameter each 4in.
10cm.
(4)

DALBY

- 48 FULL CRY, a painted papier-mâché tray decorated with a gold border
area of painting approx. 16in. by 24in.
40·5cm. by 61cm.



The Property of C. J. Pinckney, Esq.

SAMUEL SPODE

49 COURSING AT STONEHENGE, *signed and dated 1845* 52in. by 77in.
132cm. by 196cm.

The present owner's great grandfather, grandfather and great uncle
are depicted in the painting

(See COLOUR ILLUSTRATION)



The Property of a Lady

J. SEYMOUR

- 50 THE FINISH OF A RACE; a grey and a dark bay racehorse with jockeys up, at full gallop
15½in. by 24in.
40cm. by 62cm.

(See ILLUSTRATION)

Various Properties

HENRY BARRAUD

- 51 A GREY HUNTER IN A LOOSE BOX, *unframed*
18½in. by 24in.
46cm. by 61cm.

GAINSBOROUGH

- 52 STUDY OF A FOX DOG seated at the foot of a tree
33in. by 26¼in.
84cm. by 67cm.

Collections: The Earl of Upper Ossory
Lady Anne Fitzpatrick

W*** H*** DE LOND TURNER

- 53 BARNET HORSE FAIR, *signed and dated 1864*
14¼in. by 20¾in.
36cm. by 52.5cm.

(See ILLUSTRATION)



Sold by Order of the Duke of Hamilton and Brandon

THOMAS BUTLER

- 54 THE GREAT CARRIAGE RACE, *signed and inscribed 'Pall Mall, London'*

57½ in. by 95 in.
146 cm. by 241.5 cm.

Thomas Butler was a bookseller in Pall Mall who turned to painting, specialising in sporting subjects. In 1754 he published a series of engravings entitled 'Portraits of Horses'. His work is often confused with that of Seymour with whom he worked. An inventory of the Duke of Hamilton's pictures in 1759 (Hamilton MSS) includes a set of eight portraits of horses by Butler 'set in Gilded frames and Glassed and contain the History of their several Pedigrees and prizes gained by them'. (See Oliver Millar, *Tudor, Stuart and Early Georgian Pictures in the Queen's Collection*, text volume, p. 187).

The chaise match, which was also painted by Seymour, was the result of a wager between the 4th Duke of Queensbury (whilst Earl of March) and the Earl of Eglinton on the one hand and Theobald Taaffe and Andrew Sprowle on the other hand. The basis of the match was that a four wheel carriage carrying a man and drawn by four horses, be driven over a distance of nineteen miles in one hour. After elaborate preparations the match was run on August 29th 1750 at Newmarket, with Lord March's groom as passenger in the carriage. The wager was won by Lord March and Lord Eglinton with a time of 53 minutes 27 seconds.

(See ILLUSTRATION)



The Property of Nigel Ferbes-Adom, Esq.

PHILIP REINAGLE R.A.

- 55 LORD MIDDLETON OUT GROUSE SHOOTING, his three pointers at work,
signed and dated 1792 45in. by 67in.
119cm. by 170cm.

(See ILLUSTRATION)

Various Properties

JOHN FREDERICK HERRING, SNR.

- 56 CHARLEY, a colt in a stable with poultry, a horse rug and the stable door
to the right, *signed and inscribed 'Charley'*. 24¼in. by 29¼in.
61.5cm. by 74.5cm.

HENRY ALKEN

- 57 A TANDEM on a country road, *signed, on board* 6½in. by 13¼in.
16.5cm. by 33.5cm.

FERNELEY

- 58 A BULL with a herdsman outside a shed, *unframed* 28in. by 36in.
71cm. by 91.5cm.



TYDDELSEY DAVIES

- 59 SAMUEL BEALE, HUNTSMAN TO THE CAREW FAMILY, mounted on a grey hunter, surrounded by hounds in a landscape, the Jack Russell in the foreground is said to be the first such dog used in fox hunting, *signed and indistinctly inscribed on a label on the reverse* 25in. by 30in.
63.5cm. by 76cm.

(See ILLUSTRATION)

DANIEL CLOWES

- 60 COURSING, a greyhound pursuing a hare, *signed and dated 1814* 19in. by 23½in.
42cm. by 59cm.

TOWNE

- 61 A DARK BAY HUNTER IN A LANDSCAPE 24in. by 31in.
61cm. by 76cm.

WILLIAM SEXTIE

- 62 FRED ARCHER ON CHERRY, *signed and dated 1884* 27½in. by 35in.
69cm. by 89cm.

Cherry, a mare, was foaled in 1881 by Stirling out of Cherry Duchess. She won four races to a total value of £5361. At stud she bred Cereza, winner of five races worth £6429. She was owned by Mr. Broderick Clouete and was trained by John Porter

Literature: Theodore Cook, *History of the English Turf*, p. 631 and illustrated on p. 536

(See ILLUSTRATION)



JACOB THOMPSON

- 63 A SPORTSMAN WITH HIS DOG in a mountainous landscape, *signed and dated 1835*
29½in. by 24½in.
75cm. by 62cm.

(See ILLUSTRATION)

JOHN FERNELEY, JNR.

- 64 A BLACK HUNTER BY A LAKE, an extensive landscape beyond, *signed*
25in. by 30in.
63.5cm. by 76cm.

JOHN FERNELEY, SNR.

- 65 GENERAL CHASSÉ, A BAY RACEHORSE, standing in a field, *signed*
9½in. by 11½in.
24cm. by 29.5cm.

Collections: Fred Archer
Hutton

Between 1834 and 1835 General Chassé was the winner of twenty races including the Spring and July St. Leger in 1834. He was bought from Sir James Boswell by Thomas Kirby in 1837 and sold by the latter to Czar Nicholas 1st.

Paintings of General Chassé by Ferneley are mentioned in Ferneley's Account Books. Paget, *The Melton Mowbray of John Ferneley* (Nos. 395-397)

P. REINAGLE, R.A.

- 66 PORTRAIT OF A GENTLEMAN, full length, standing in an extensive landscape, wearing a blue jacket, white stock and striped waistcoat and holding a top hat and stick, a pointer at his side, *in a carved wood frame*
29¼in. by 24¼in.
74.5cm. by 61.5cm.

The dog is based on Stubbs's 'Spanish Pointer'

(See ILLUSTRATION)



63



66

The Property of The Beaverbrook Foundation

GEORGE STUBBS, A.R.A.

67 TWO HUNTERS OUT AT GRASS, *signed and dated 1788, on panel*

35in. by 53in.

89cm. by 134.5cm.

Collections: Lord Valentia
C. Kleinwort

(See COLOUR ILLUSTRATION)



GEORGE STUBBS, A.R.A.

- 68 A WHITE DOG IN A LANDSCAPE, *signed and dated 1781, on panel*
34½in by 52½in.
87.5cm. by 133.5cm.

Collection: Hutchinson, 1951

(See ILLUSTRATION)



The Property of Lord Charles Spencer Churchill

J. F. HERRING, SNR.

- 69 A CHESTNUT HUNTER IN A STABLE INTERIOR, a bucket with the initials
O.B.H. to the left
17in. by 23in.
43cm. by 58.5cm.

Various Properties

JOHN PITMAN

- 70 A STUDY OF A DARK BAY HUNTER standing outside a stable, *signed, on panel*
11in. by 15in.
28cm. by 38cm.

WILLIAM MALBON

- 71 A MAN OUT SHOOTING WITH TWO POINTERS, *signed, on panel*
12in. by 19in.
30.5cm. by 48cm.

(See ILLUSTRATION)

BARKER OF BATH

- 72 TWO POINTERS IN A WOODED LANDSCAPE *on panel, unframed*
9 $\frac{3}{4}$ in. by 14 $\frac{1}{4}$ in.
24.5cm. by 36cm.

J*** R*** RYOTT

- 73 GENTLEMEN WITH THEIR GREYHOUNDS IN AN EXTENSIVE LANDSCAPE,
signed and dated 1817, on board
15 $\frac{1}{4}$ in. by 20 $\frac{1}{2}$ in.
38.5cm. by 52cm.

(See ILLUSTRATION)



JOHN NOTT SARTORIUS

- 74 HUNTING SCENES: TAKING A FENCE; THE KILL, *a pair, both signed and dated 1795*
each 12 $\frac{3}{4}$ in. by 16 $\frac{1}{2}$ in.
32.5cm. by 42cm.
(2)

HARRY HALL

- 75 A BAY HUNTER in a landscape; A GREY HUNTER in a stable, *a pair, both signed and dated 1863*
each 18in. by 24 $\frac{1}{2}$ in.
51cm. by 62cm.
(2)

S. HOWITT

- 76 SNIPE SHOOTING, a sportsman with a spaniel in a snow covered landscape;
A BIRD RETRIEVED, a sportsman with dogs near a cottage, *a pair, both inscribed, on panel*
each 8 $\frac{1}{2}$ in. by 12in.
21.5cm. by 30.5cm.
(2)

The Property of A. J. Fletcher, Esq.

EDWARD VILLIERS RIPPINGILLE

- 77 THE YOUNG TRIO, *signed and dated 1829, on panel*
16in. by 13in.
42cm. by 34cm.

(See ILLUSTRATION)



The Property of The Cusworth Church Trustees

FRANCIS HAYMAN, R.A.

78 THE GOOD SAMARITAN, *unframed*

78½ in. by 48 in.
198.5 cm. by 122 cm.

Francis Hayman joined his friend William Hogarth in painting a work in 1746 for the newly founded Foundling Hospital, and it was probably on the strength of this that he was commissioned by the architect James Paine to paint this work for the altarpiece at Cusworth Hall, in Yorkshire, as well as an Ascension for the Chapel ceiling. For this he was paid £26.5s. 'in full' on the 19th March 1752. It has remained in situ since that time.

Collection: The Battie-Wrightson Family

Literature: Edward Croft-Murray, *Decorative Painting in England* (1537-1837), 1970, Vol. II, p. 219.

Ronald Paulson, *Hogarth, His Life, Art, and Times*, 1971, Vol. II, p. 50

(See ILLUSTRATION)

Various Properties

WEBSTER

79 THE OYSTER STALL

23¼ in. by 19¼ in.
59 cm. by 49 cm.

T. STOTHARD

80 FERDINAND LURED BY ARIEL

23½ in. by 19½ in.
59.5 cm. by 49.5 cm.

(See ILLUSTRATION)



80



78

GEORGE RICHMOND, R.A.

- 81 A WOMAN WITH TWO CHILDREN in a hilly landscape, *signed and dated 1834 and squared for transfer; also signed and inscribed 'I give this sketch (founded on a home scene in my early married life) to my dearest daughter Julia Robinson, June 6th 1881' on the reverse* 15in. by 11½in.
38cm. by 29cm.

Collections: The Artist
Julia Robinson
Iona Davey

(See ILLUSTRATION)

GEORGE RICHMOND, R.A.

- 82 THE FALL OF MAN, *a sketch, black and red chalk and grisaille, on panel* 17½in. by 24in.
45cm. by 61cm.

SIR WILLIAM ALLAN

- 83 THE SPINNER SURPRISED, *signed and dated 1826, on panel* 15¼in. by 19¼in.
39cm. by 49cm.

FUSELI

- 84 SATAN AND SIN, *unframed* 10in. by 12¾in.
25cm. by 32cm.

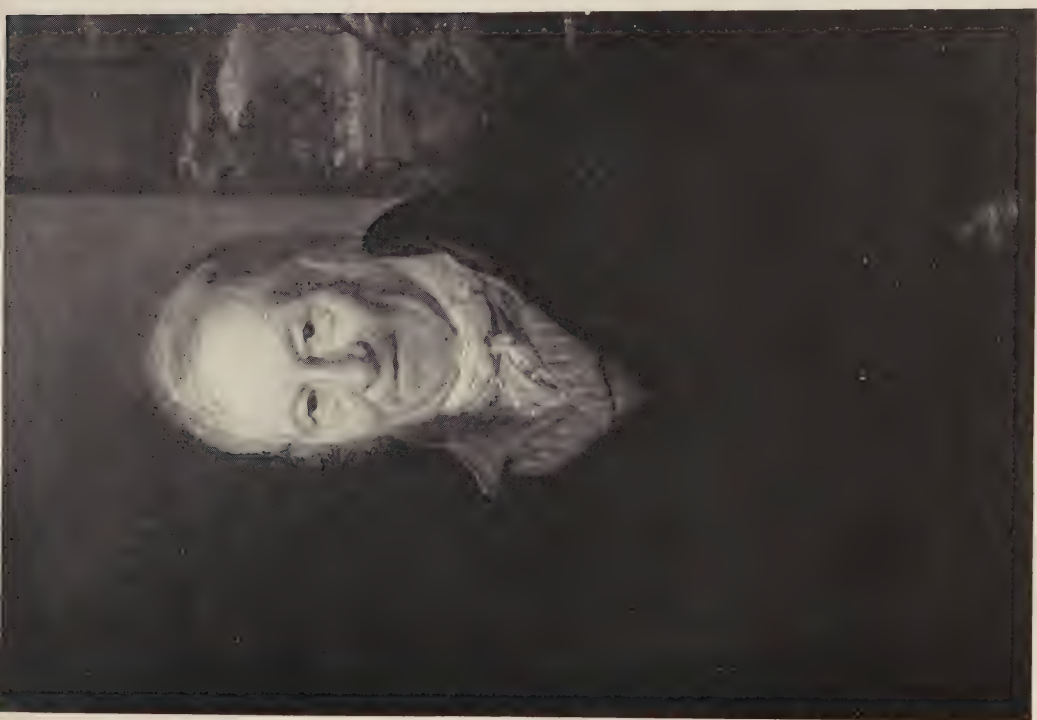
JOHN LINNELL, SNR.

- 85 PORTRAIT OF AN ELDERLY GENTLEMAN, with a landscape seen through an open window beyond, *signed and dated 1815, on panel* 9¾in. by 7in.
25cm. by 18cm.

(See ILLUSTRATION)



81



85

WILLIAM JAMES

- 86 A VIEW OF CHARING CROSS AND NORTHUMBERLAND HOUSE

36in. by 52in.
91.5cm. by 132cm.

(See ILLUSTRATION)

J. REYNOLDS

- 87 THE BATHERS BY THE ROCKS

24½in. by 20in.
61.5cm. by 51cm.

The owner of this painting is a descendant of Sir Joshua Reynolds. It has been attributed to the sister of Sir Joshua Reynolds. One of the figures is said to be Reynolds' niece, Mrs. Johnson

GEORGE HENRY HARLOW

- 88 THE COURT FOR THE TRIAL OF QUEEN KATHARINE

22½in. by 30½in.
57cm. by 77.5cm.

Exhibited: Royal Academy, 1817, no. 17

RICHARD BANKS HARRADEN

- 89 NEW PALACE YARD, WESTMINSTER, a group of workmen to the left and three carriages to the right

20in. by 30in.
51cm. by 76cm.

(See ILLUSTRATION)



The Property of Mrs. M. Vaudry

WILLIAM SHAYER, SNR.

- 90 A SHEPHERDESS WITH SHEEP AND CATTLE AT A WOODLAND STREAM,
signed 21¼in. by 24in.
54cm. by 61cm.

(See ILLUSTRATION)

Various Properties

SIR GEORGE HAYTER

- 91 CHRIST BETRAYED BY JUDAS, *signed, inscribed Paris and dated 1831, on*
panel 9½in. by 8¼in.
24cm. by 21cm.

JAMES RAMSAY

- 92 RELIVING OLD BATTLES OVER A GLASS OF ALE, *signed and dated 1848*
29½in. by 24½in.
75cm. by 62cm.

R. B. HARRADEN

- 93 JESUS COLLEGE, CAMBRIDGE, *inscribed on the reverse and dated 1833, on*
board 9¼in. by 13½in.
23.5cm. by 34.5cm.



PHILIPPE JACQUES DE LOUTHERBOURG, R.A.

- 94 AN EXTENSIVE LANDSCAPE, figures with cattle and sheep in the foreground,
mountains beyond, *indistinctly signed with initials* 13 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in.
35cm. by 44.5cm.

This picture is to be included in the forthcoming catalogue of the
artist's work by Dr. Rüdiger Joppien

(See ILLUSTRATION)

JAMES GILES, R.S.A.

- 95 THE TEMPLE OF THE SYBIL AT TIVOLI with figures and goats in the
foreground, *signed and dated 1838, on panel* 17 $\frac{1}{2}$ in. by 13 $\frac{1}{2}$ in.
44.5cm. by 34.5cm.

Various Properties

JOSEPH FRANCIS GILBERT

- 96 A WOODED RIVER LANDSCAPE, cattle and a figure in the foreground and
mountains beyond, *signed, inscribed 'Rochester' and dated June 30th 1829,*
canvas laid on panel 13in. by 19 $\frac{1}{2}$ in.
33cm. by 49.5cm.

(See ILLUSTRATION)



94



96

The Property of a Lady

THOMAS CHRISTOPHER HOFLAND

- 97 CASTELLAMARE; TAKEN FROM THE NEW ROAD LEADING TO SORRENTO,
figures with cattle and sheep in the foreground $52\frac{3}{4}$ in. by $72\frac{1}{2}$ in.
 134 cm. by 184 cm.

Exhibited: Royal Academy, 1842, No. 948

(See COLOUR ILLUSTRATION)



The Property of a Gentleman

RICHARD HILDER

- 98 FIGURES AND CATTLE IN EXTENSIVE WOODED LANDSCAPES, *a pair, on panel* *each 11 $\frac{3}{4}$ in. by 16in.*
30cm. by 40.5cm.
(2)

(See ILLUSTRATIONS)

Another Property

JOHN LINNELL, SNR.

- 99 THE RETURN OF THE HARVESTERS, *signed and dated 1872* *27 $\frac{3}{4}$ in. by 38 $\frac{3}{4}$ in.*
70.5cm. by 98.5cm.



The Property of J. R. Jones, Deceased

(Sold by Order of the Executors)

R. WILSON

100 ON THE DEE, *in a carved wood frame*

24in. by 29in.
61cm. by 74cm.

Collections: Reginald Abel Smith, M.C.

John Rhodes

Exhibited: Loan collection of works by the 'Old Masters' 1889

Compare: W. G. Constable, *Richard Wilson*, 1953, p. 174, No.
34 a, b, c

Various Properties

G. MORLAND

101 NINE MILES FROM LONDON: Travellers with a donkey in a snow covered
landscape

12 $\frac{1}{4}$ in. by 15 $\frac{3}{4}$ in.
31cm. by 38cm.

(See ILLUSTRATION)

CIPRIANI

102 CHILDREN DEPICTED REPRESENTING THE SCIENCES OF ASTRONOMY
AND MEDICINE, *a pair*

each 30 $\frac{3}{4}$ in. by 45 $\frac{3}{4}$ in.
78cm. by 116cm.
(2)

(See ILLUSTRATION OF ONE)



The Property of E. C. Alston, Esq.

T. CHURCHYARD

103 NEAR SURLINGHAM FERRY

19½in. by 29½in.
49·5cm. by 75cm.

Exhibited: Norwich Castle Museum, *Exhibition of 'Norwich School' Pictures*, 1927, No. 97. Exhibited as by Joseph Stannard

(See ILLUSTRATION)

Various Properties

MARLOW

104 A COUNTRY HOUSE IN AN EXTENSIVE PARK, deer and a carriage in the foreground

16in. by 24½in.
40·5cm. by 62cm.

(See ILLUSTRATION)



The Property of a Gentleman

HENRY BARRAUD

- 105 PORTRAIT OF HORATIO KEMBLE seated holding a pheasant with his two
pointers and a retriever, taking a rest from shooting, *signed and dated*
1846 *24¼in. by 29¼in.*
61.5cm. by 74cm.

(See ILLUSTRATION)



Various Properties

CHARLES TOWNE

- 106 A VIEW OF A RUINED ABBEY, with a figure and cattle on a path, *signed with initials, on panel*
8in. by 10in.
20cm. by 25.5cm.

(See ILLUSTRATION)

LINTON

- 107 A MOUNTAIN RIVER LANDSCAPE with a shepherd and sheep near a bridge
in the foreground, *unframed*
40½in. by 58¼in.
103cm. by 148cm.

R*** W***

- 108 A RUINED ABBEY, elegant figures in the grounds, *signed with initials, in a carved wood frame*
19in. by 25in.
48cm. by 63.5cm.

(See ILLUSTRATION)



JOHN PAUL

- 109 A VIEW OF CHELSEA REACH, including boats on the River Thames and figures and coaches by the riverside, *signed* 29½in. by 49¼in.
75cm. by 125cm.

(See ILLUSTRATION)

HENRY LADBROOKE

- 110 A WOODED RIVER LANDSCAPE including a donkey and a figure seated under a tree, *circular* diameter 22in.
56cm.

SCOTT

- 111 A VIEW OF THE STRAND showing St. Mary Le Strand in the centre and figures and carriages in the street 17½in. by 29½in.
44·5cm. by 49·5cm.

(See ILLUSTRATION)



The Property of A. J. Fletcher, Esq.

PETER LA CAVE

112 RUSTICS AND THEIR HORSES BY A STREAM *signed, on panel*

7in. by 10in.
18cm. by 25.5cm.

The Property of a Gentleman

F. WHEATLEY, R.A.

113 THE BANKS OF THE MEDWAY: A RUINED CASTLE AND COTTAGES on the river bank, a group of peasant women hanging washing in the foreground and a fisherman loading a boat, *signed with initials F.W., unframed*

26½in. by 35¼in.
67cm. by 90cm.

Compare: Mary Webster, *Francis Wheatley*, 1970, p. 15, Fig. 13
also p. 121, No. 15

Stylistically this picture is difficult to reconcile with Fig. 13 (mentioned above), however the composition is closely related and it has therefore been suggested that the painting may be a very early work by the artist

(See ILLUSTRATION)



The Property of Miss M. Risk

ALEXANDER NASMYTH

- 114 A VIEW OF DURHAM FROM THE NORTH EAST, with the Cathedral and castle above the town, figures by the banks of the River Wear in the foreground, *signed and dated 1809* 26½in. by 34½in.
67cm. by 88cm.

(See COLOUR ILLUSTRATION)



Various Properties

JULIUS CAESAR IBBETSON

- 115 A WOODED LANDSCAPE, a horseman driving cattle across a ford to the left, a woman and child with two donkeys to the right, a cottage and ruins beyond
16½in. by 20½in.
42cm. by 52cm.

Provenance: Kelsey Heirlooms

(See ILLUSTRATION)

GAINSBOROUGH (AFTER)

- 116 THE MARKET CART, *unframed*
38¾in. by 34in.
98.5cm. by 86.5cm.

The Property of the Edward James Foundation

WILLIAM SHAYER, SNR.

- 117 A WOODED LANDSCAPE with cattle drinking at a pool, *signed*
28¼in. by 31¼in.
72cm. by 79.5cm.

(See ILLUSTRATION)



Various Properties

WILLIAM SHAYER, SNR.

- 118 ON THE SHORE, fisherfolk gathered by a quay at low tide, *signed*
29½in. by 39½in.
75cm. by 100cm.

(See ILLUSTRATION)

WILLIAM HENRY CROME

- 119 AN EXTENSIVE WOODED RIVER LANDSCAPE, figures in a horse-drawn cart
approaching a thatched cottage
18¾in. by 24½in.
47.5cm. by 62cm.



The Property of a Gentleman

PATRICK NASMYTH

- 120 EXTENSIVE WOODED LANDSCAPE, figures on a path in the foreground,
inscribed and dated 1829, on panel 18in. by 24in.
45·5cm. by 61cm.

Collection: Mrs M. David

Exhibited: Art Association of Montreal, Lane Collection 1895,
No. 36

(See ILLUSTRATION)

Various Properties

WILKIE

- 121 THE VILLAGE FESTIVAL 31in. by 45½in.
78·5cm. by 115·5cm.

BENJAMIN BARKER OF BATH

- 122 A RIVER GORGE, *signed* 11¾in. by 15¼in.
30cm. by 39cm.

W. ASHFORD

- 123 A ROCKY RIVER LANDSCAPE, fishermen and other figures in the fore-
ground, a ruin and castle beyond 29¾in. by 39in.
75·5cm. by 99cm.

(See ILLUSTRATION)



The Property of a Gentleman

J. CROME

- 124 A WOODED LANDSCAPE IN NORFOLK, *on panel* 9¼in. by 7¼in.
23.5cm. by 18.5cm.

Collections: C. A. Sparke, St. Andrew's Castle, Bury St. Edmunds
Nettlefold Family (from whom acquired by the
present owner)

Literature: C. Reginald Grundy, *A Catalogue of the Pictures and
Drawings in the Collection of Frederick John Nettle-
fold*, Vol. I, 1933, p. 22 and p. 186 (illustrated)

(See ILLUSTRATION)

Various Properties

W. SADLER

- 125 A VIEW OF DUBLIN FROM PHOENIX PARK, the Wellington Testimonial
to the left and the dome of the Four Courts beyond, *on panel*
8in. by 11½in.
20cm. by 29.5cm.

OBADIAH SHORT

- 126 RUSTICS ON A COUNTRY ROAD, *signed, on panel* 8½in. by 11½in.
21.5cm. by 29cm.

CROME

- 127 HOUSES BY A RIVER, figures in a boat in the foreground, *inscribed on the
reverse 'St. Martins steps, Norwich', on panel* 17¼in. by 14¾in.
44cm. by 37.5cm.

(See ILLUSTRATION)



124



127

The Property of a Lady

RICHARD WILSON, R.A.

- 128 STRADA NOMENTANA ruins of a sepulchre with figures and dogs by a pond
18½in. by 23in.
48cm. by 60cm.

Compare: W. G. Constable, *Richard Wilson*, 1953, p. 210

(See ILLUSTRATION)

Various Properties

GEORGE ARNALD

- 129 VILLAGE CROSSES, a pair, one signed and dated 1802
each 9¾in. by 6¾in.
25cm. by 17cm.
(2)

W. MULLER

- 130 A RUSTIC COTTAGE with cattle in a wooded glade, indistinctly signed, on panel
7½in. by 11½in.
19cm. by 29cm.



The Property of a Gentleman

DAVID ROBERTS, R.A.

- 131 A VIEW OF ROME showing the Ponte Rotto, the Temple of Vesta and the Church of Santa Maria in Cosmedin, the Palentine hills are seen to the left, the Aventine hills to the right, in the foreground fishermen are standing on part of the garden of San Bartolommeo on the Isola Tiberina, *signed and dated* 1863

23 $\frac{1}{2}$ in. by 41 $\frac{1}{4}$ in.
59.5cm. by 105cm.

Collection: R. Hope Robertson

Exhibited: Glasgow, 1901, no: 268

(See COLOUR ILLUSTRATION)



Various Properties

DAVID ROBERTS, R.A.

- 132 FIGURES BY THE FORUM AT ROME in early morning, *signed and dated* 1868
17in. by 35¼in.
43cm. by 89.5cm.

(See ILLUSTRATION)

J. LAPORTE

- 133 FIGURES BY A FARMHOUSE IN A WOODED LANDSCAPE, cattle watering by
a stream in the foreground
15¼in. by 20½in.
39cm. by 52cm.

W. H. CROME

- 134 A RIVER VIEW NEAR HARWICH, *signed with initials*
9½in. by 13½in.
24cm. by 34cm.

** On loan to The Castle Museum, Norwich, 1907-09



The Property of The Late Lady Threlford

LAMBERT

- 135 A RIVER LANDSCAPE, figures and animals in the foreground, a country house on the far bank, classical ruins on a hillside to the left; AN EXTENSIVE COASTAL SCENE, figures loading a boat in the foreground, a man-of-war near a fort beyond, *a pair* each 27in. by 39½in.
68.5cm. by 100cm.
(2)

(See ILLUSTRATIONS)

Various Properties

JAMES ARTHUR O'CONNOR

- 136 QUEEN ELEANORS CROSS, *on panel* 8¼in. by 10in.
21cm. by 25.5cm.

HILDER

- 137 A WOODLAND STREAM, *inscribed, on panel* 19in. by 24in.
48cm. by 61cm.



The Property of a Gentleman

PATRICK NASMYTH

- 138 A RIVER ESTUARY with barges and figures at a quay, *signed and dated 1841*
10¼in. by 12¼in.
26cm. by 31cm.

A version of this painting is in the Hamburg Kunsthalle No. 3187

(See ILLUSTRATION)

CONDY

- 139 THE VILLAGE BUTCHER'S SHOP
13in. by 11in.
33cm. by 28cm.

J. B. CROME

- 140 FISHING BOATS ANCHORED ON A RIVER, a village with windmills beyond
8¾in. by 12¼in.
20cm. by 31.5cm.

Exhibited: Castle Museum, Norwich, 1970-6, on loan

PETER LA CAVE

- 141 A HORSEMAN AND CATTLE BY A STREAM in an extensive landscape, *on panel*
21¾in. by 29¼in.
55.5cm. by 74.5cm.

(See ILLUSTRATION)



The Property of a Lady

RICHARD WILSON, R.A.

- 142 ROME FROM THE VILLA MADAMA, *signed with monogram and inscribed D.M./C. MAR. C.F./COS VII, in a carved wood frame*

27½in. by 51½in.

71cm. by 130cm.

Painted in 1753, and probably with lot 143 one of four painted for Sir William Young, Bt

Collections: Probably Sir William Young, Bt, Standlynch, Wiltshire and then William Hussey, M.P.

Sir George Leon, Bt

Literature: W. G. Constable, *Richard Wilson*, 1953, p. 218, plate 107b

(See COLOUR ILLUSTRATION)



RICHARD WILSON, R.A.

143 DIANA AND CALLISTO, LAKE NEMI BEYOND, *in a carved wood frame*

27½in. by 51½in.

71cm. by 130cm.

The incident is taken from Ovid, *Metamorphoses* II, 441-65.
Painted between 1756 and 1766 and probably with lot 142, one of
four pictures painted for Sir William Young, Bt

Collections: See previous lot

Exhibited: London, Tate Gallery, 1925, No. 55
Manchester, 1925, No. 37

Literature: W. G. Constable, *Richard Wilson* 1953, p. 164,
plate 23a

(See COLOUR ILLUSTRATION)



The Property of a Gentleman

J. M. WRIGHT

- 144 PORTRAIT OF A GENTLEMAN, three-quarter length, wearing armour, his left hand on the hilt of his sword, an extensive landscape beyond to his left, *unframed*
 48in. by 38in.
 122cm. by 96.5cm.

Various Properties

WILLIAM REDMORE BIGG

- 145 PORTRAIT OF A YOUNG GIRL WITH HER DOG, full length, standing in a garden, a small pavilion beyond
 28 $\frac{3}{4}$ in. by 24 $\frac{1}{4}$ in.
 73cm. by 61.5cm.

This picture is said to have been painted in 1808

(See ILLUSTRATION)

WILLIAM BROCAS, R.H.A.

- 146 PORTRAIT OF THOMAS MOORE Esquire, half length, wearing a black jacket, a yellow waistcoat and white stock
 29in. by 24in.
 73.5cm. by 61cm.

ROBERT LUCIUS WEST

- 147 PORTRAIT OF ALDERMAN RICHARD MANDERS, Lord Mayor of Dublin 1801-2, standing full length with his emblems of office
 91 $\frac{1}{2}$ in. by 61 $\frac{1}{4}$ in.
 232.5cm. by 155.5cm.

Another version was given to the Corporation of the City of Dublin in 1802 to be placed in the Mansion House. The present version would have been that retained by the Lord Mayor and his family

(See ILLUSTRATION)



145



147

The Property of a Lady

MARCUS GHEERAERTS THE YOUNGER

- 148 PORTRAIT OF A MOTHER AND CHILD, standing full length in an interior, the lady wears a black dress embroidered with silver over a red skirt with bands of gold and a jewelled headdress with a white plume, the child is dressed in a slashed red dress embroidered with silver and light brown sleeves and wears a lace cap with a fawn plume, she holds white roses
85½in. by 49¼in.
217cm. by 125cm.

Collection: F. Bennett Goldney, F.S.A.

This was formerly thought to be the Winter Queen and Prince Rupert

(See ILLUSTRATION)

Various Properties

JANSSENS

- 149 PORTRAIT OF A GENTLEMAN aged 69, half length, in black with a white lace ruff, a coat of arms to the left, *inscribed with a quotation and dated 1622, in a carved wood frame*
29¼in. by 24½in.
74cm. by 62cm.

GHEERAERTS

- 150 PORTRAIT OF A GENTLEMAN, thought to be John Dudley, Duke of Northumberland, half length, wearing armour and a ruff, a coat of arms of lozenges to his right, *bears date '1594'*
23½in. by 19½in.
59.5cm. by 49.5cm.

POURBUS

- 151 PORTRAIT OF A LADY, half length, wearing a black dress with white lace collar, *inscribed, in a carved wood frame*
27in. by 22½in.
68.5cm. by 57cm.



MARY BEALE

- 152 PORTRAIT OF THOMAS OTWAY, THE POET, half length, wearing a brown cloak and white lace cravat, *in a painted oval cartouche, in a carved wood frame*
 29½ in. by 24½ in.
 74cm. by 61.5cm.

Thomas Otway (1652–1685) was the author of a number of plays, including three great tragedies, 'Don Carlos', 'The Orphan' and 'Venice Preserved'. His play 'Alcibiades', produced in 1765, provided the first successful role for the famous actress Elizabeth Barry, for whom he had a lifelong passion which remained unrequited.

J. OPIE

- 153 PORTRAIT OF A GENTLEMAN in a black coat, seated half length, *unframed*
 30 in. by 25 in.
 76cm. by 63cm.

DANIEL GARDNER

- 154 A LADY AT HER TOILETTE; THE ELEGANT PROCESSION, *a pair, ovals*
 each 27½ in. by 35½ in.
 64cm. by 90cm.
 (2)

Exhibited: Abbot Hall Art Gallery, Kendal, *Daniel Gardner*, 1962, nos. 23 and 24
 Kenwood, *Daniel Gardner*, 1972, Nos. 5a and b

(See ILLUSTRATIONS)

SIR FRANCIS GRANT, P.R.A.

- 155 PORTRAIT OF THE ARTIST'S DAUGHTER, MARY ISABELLA, half length, wearing a black dress, a pendant on a chain around her neck
 25 in. by 20½ in.
 63.5cm. by 52cm.

Compare: A portrait by Grant of his daughter now in the Leicester Museum and Art Gallery



The Property of a Lady of Title

A. RAMSAY

- 156 PORTRAIT OF A GENTLEMAN, half length, wearing a brown jacket, a white waistcoat embroidered with gold and a white stock; PORTRAIT OF A LADY, half length, wearing a blue dress trimmed with white lace and decorated with pearls, *a pair, both in painted ovals* each 29 $\frac{1}{4}$ in. by 24 $\frac{1}{4}$ in.
74cm. by 61.5cm.
(2)

The Property of Mrs. E. McCormick

CORNELIUS JANSSENS

- 157 PORTRAIT OF ROBERT, FIRST LORD DIGBY, half length, wearing a black cloak and white lace collar
27 $\frac{1}{4}$ in. by 23 $\frac{3}{4}$ in.
69cm. by 60.5cm.

Lord Digby, who lived most of his life in Ireland, was made Governor and Commander of King's County and the borders in 1627 by Charles I, and played a prominent role in support of the Royalist cause there until his death in 1642

A similar portrait, attributed to Van Dyck, is at present at Sherborne Castle

(See ILLUSTRATION)

Another Property

SAMUEL WOODFORD, R.A.

- 158 CHARLES I IN CAPTIVITY BEING VISITED BY HIS CHILDREN *inscribed on the reverse, 'Sam Woodforde R.A. pinx' unframed* 56in. by 67in.
142cm. by 170cm.

Probably Exhibited: Royal Academy, 1801, No: 97. The full title given at that time was: 'Charles the First, when in the hands of the army, after repeated solicitations was allowed an interview with his children, the Dukes of York and Gloucester, and Princess Elizabeth then under the care of the Earl and Countess of Northumberland, at which Oliver Cromwell was present, July, 1647.'

(See ILLUSTRATION)



Sold by the Order of the Duke of Hamilton and Brandon

SIR JOSHUA REYNOLDS, P.R.A.

- 159 PORTRAIT OF RICHARD CROFTS OF WEST HARLING, NORFOLK, standing three-quarter length, wearing a red coat and breeches with a striped waistcoat, his left hand resting on a stone pedestal, a wooded landscape beyond
 51in. by 45in.
 130cm. by 114cm.

Payment for the portrait was recorded on November 24th 1775

Collections: Sir Giles Sebright, Bt
 Sir Edgar Sebright

Exhibited: Royal Academy, *Winter Exhibition*, 1908, no. 152

Literature: E. K. Waterhouse, *Reynolds*, 1941, p. 65 and p. 87
 A. Graves and W. V. Cronin, *A History of the Works of Sir Joshua Reynolds*, 1889, Vol. I, p. 213

(See ILLUSTRATION)

Various Properties

P. LELY

- 160 PORTRAIT OF EDWARD MONTAGU, 1ST EARL OF SANDWICH, half length, with the Garter Star
 28 $\frac{3}{4}$ in. by 24 $\frac{1}{4}$ in.
 73cm. by 61.5cm.

Edward Montagu (1625–1672) rose to fame as a prominent figure amongst Cromwell's supporters, and was honoured by Cromwell with various positions of authority, particularly in relation to the navy. However, on the impending collapse of the Commonwealth, he espoused the Royalist cause and, for his important role in Charles II's return to England, was made a Knight of the Garter and Earl of Sandwich. He subsequently played a notable role in the naval warfare with the Dutch.

Collection: Col. Durant, Tong Castle, Shropshire



BENJAMIN BLAKE

- 161 A PANTRY STILL LIFE including partridges, a snipe, a cock pheasant and a hare
13 $\frac{1}{4}$ in. by 17 $\frac{1}{4}$ in.
33.5cm. by 44cm.

J*** COOPER

- 162 A STILL LIFE OF FRUIT, including melon, grapes, peaches and figs, *indistinctly signed*
34 $\frac{1}{2}$ in. by 49in.
87.5cm. by 124.5cm.

This is possibly the work of the still life artist, Joseph Cooper (1682-1743)

R*** F***

- 163 A STILL LIFE of a hare, an onion, lemon, tomatoes, a jug and a bottle on a ledge, *signed with initials*
29 $\frac{1}{2}$ in. by 24 $\frac{1}{2}$ in.
75cm. by 62cm.

The Property of a Lady

PETER MONAMY

- 164 THE EVENING GUN, British men of war and smaller boats at anchor in a calm sea, *signed, in a carved wood frame*
39 $\frac{1}{4}$ in. by 24 $\frac{1}{2}$ in.
100cm. by 62cm.

Collection: H. S. Thompson

M. H. Mersey Thompson

Exhibited: Yorkshire Fine Art and Industrial Exhibition, York

(See ILLUSTRATION)



The Property of A. J. Fletcher, Esq.

C*** M*** POWELL

- 165 A BRITISH MAN OF WAR AND OTHER SHIPPING IN CHOPPY SEAS, *signed*,
on panel 7½in. by 10½in.
 19cm. by 26.5cm.

(See ILLUSTRATION)

THOMAS BUTTERSWORTH

- 166 A SAILING VESSEL, BRITISH MEN OF WAR and other shipping off Lisbon
 in choppy seas, *signed* 8¼in. by 11in.
 21cm. by 28cm.

(See ILLUSTRATION)

Another Property

R. B. SPENCER

- 167 THE BOMBARDMENT OF ALGIERS by the Fleet of Lord Exmouth, the
 harbour ablaze in the centre, the town beyond 31in. by 44½in.
 79cm. by 113cm.

Collection: J. Carbonel



The Property of a Gentleman

ENGLISH SCHOOL, CIRCA 1802

- 168 THE BATTLE OF COPENHAGEN, the British fleet grouped in the centre, the Danish fleet and the town of Copenhagen seen beyond. 33in. by 45in.
83cm. by 113cm.

It has been suggested that this picture may have been painted by an officer who was present at the battle because of the accurate positioning of the ships

(See ILLUSTRATION)

Another Property

HODGES

- 169 FISHING BOATS OFF THE INDIAN COAST, *unframed* 9in. by 14in.
23cm. by 35.5cm.

The Property of David Parkes, Esq.

PETER MONAMY

- 170 THE BATTLE OF LA HAGUE, 1962, the French flagship 'Soleil Royal' attacked by British fireships 30in. by 46½in.
76cm. by 107cm.

There is a picture of the same subject in the National Maritime Museum, Greenwich

(See ILLUSTRATION)



Various Properties

D. SERRES

- 171 A MAN OF WAR WITH GUNS RUN OUT, by moonlight off the coast, *canvas*
laid on board 14 $\frac{3}{4}$ in. by 16 $\frac{1}{2}$ in.
37.5cm. by 42cm.

ROBERT STRICKLAND THOMAS, R.N.

- 172 H.M.S. BRITANNIA AND OTHER SHIPPING IN THE THAMES, *signed and*
dated 1837 18 $\frac{1}{2}$ in. by 26 $\frac{1}{2}$ in.
47cm. by 67.5cm.

(See ILLUSTRATION)

THOMAS BUTTERSWORTH

- 173 INDIAMEN AND OTHER SHIPPING OFF AN EASTERN COAST, *signed*
11 $\frac{1}{2}$ in. by 14 $\frac{1}{2}$ in.
29cm. by 37cm.



PETER MONAMY

174 THE EVENING GUN

26 $\frac{3}{4}$ in. by 35 $\frac{1}{4}$ in.
68cm. by 89.5cm.

Collection: Lady Phipps

(See ILLUSTRATION)

MONAMY SWAINE

175 SHIPPING OFF THE COAST, in a calm sea and in a stiff breeze, *a pair, both signed, one indistinctly, on panel*

each 4 $\frac{3}{4}$ in. by 6 $\frac{1}{4}$ in.
12cm. by 16cm.

(2)

GEORGE WEBSTER

176 SHIPPING OFF TABLE BAY, CAPE OF GOOD HOPE, in a stiff breeze, *signed*

24 $\frac{1}{4}$ in. by 30 $\frac{1}{2}$ in.
61.5cm. by 77.5cm.

(See ILLUSTRATION)



The Property of Miss Anne de Buck

SAMUEL WALTERS

- 177 THE QUEEN OF THE OCEAN GOING TO THE RESCUE OF THE OCEAN
MONARCH, 1848
32in. by 47½in.
81cm. by 121cm.

'The Queen of the Ocean', a private yacht belonging to Commodore Thomas Littledale, R.M.Y.C., went to the rescue of the emigrant ship 'The Ocean Monarch', which had caught fire in Abergelly Bay off the North coast of Wales on Thursday 24th August, 1848. The emigrants were suffering from cold and lit fires to warm themselves underneath the ventilators which caused the fire. The 'Queen of the Ocean' took on board as many emigrants as possible and following this incident a lot of the silver on the yacht was discovered to be missing

Collections: Commodore Thomas Littledale by whom the painting was commissioned
F. A. R. Littledale
and by descent to the present owner

Exhibited: Historical Exhibition of Liverpool Art, 1908, no. 997

(See ILLUSTRATION)

Another Property

THOMAS BUTTERSWORTH

- 178 A BRITISH MAN OF WAR AND OTHER SHIPPING OFF THE COAST in choppy
seas, signed
17¼in. by 23½in.
44.5cm. by 59.5cm.

(See ILLUSTRATION)



The Property of S. Hodgson, Esq.

THOMAS MITCHELL

- 179 A BRITISH MAN OF WAR AND OTHER SHIPPING OFF THE COAST in calm waters, *signed and dated 1778, on panel* 14in. by 20 $\frac{3}{4}$ in.
35.5cm. by 52.5cm.

(See ILLUSTRATION)

Various Properties

CHARLES MORRIS, SNR.

- 180 A FISHING BOAT ON A BEACH AT SUNSET, *signed and dated 1868* 13 $\frac{1}{2}$ in. by 11 $\frac{1}{2}$ in.
34cm. by 29cm.

C*** M*** POWELL

- 181 A DUTCH RIVER SCENE, a ferry boat and barges in the foreground, *signed* 11in. by 16 $\frac{1}{2}$ in.
28cm. by 42cm.

(See ILLUSTRATION)



The Property of David Parkes, Esq.

PETER MONAMY

- 182 A BRITISH SAILING BARGE AND OTHER VESSELS OFF THE COAST, possibly
Jersey, *signed* 28½in. by 45¼in.
72cm. by 115cm.

(See ILLUSTRATION)

Various Properties

MONAMY

- 183 BRITISH MEN OF WAR UNDER SAIL in a stiff breeze 20½in. by 49in.
47cm. by 124cm.

BUTTERSWORTH

- 184 A SMUGGLING VESSEL PURSUED BY A MAN OF WAR off a rocky coast by
night 23½in. by 34½in.
60cm. by 88cm.



ANTON SCHRANZ

- 185 AN EXTENSIVE VIEW OF THE HARBOUR AT MAHON, MINORCA, men of war and other shipping at anchor, a fisherman's family on the bank in the foreground. 11in. by 27½in.
28cm. by 69cm.

(See ILLUSTRATION)

ENGLISH SCHOOL, CIRCA 1740

- 186 A VIEW OF SCARBOROUGH with men of war anchored in the bay in the foreground 16¾in. by 24½in.
42.5cm. by 62cm.

T. LUNY

- 187 FIGURES LANDING ON THE SHORE FROM A SMALL BOAT, *inscribed and dated 1807* 33½in. by 47in.
85cm. by 119.5cm.



The Property of a Gentleman

WILLIAM ANDERSON

- 188 FISHERMEN DRYING THEIR NETS ON A ROCKY BEACH, *signed and dated*
1828, on panel 10½in. by 14¼in.
27cm. by 36.5cm.

(See ILLUSTRATION)

The Property of The Late Lady Threlford

J. T. SERRES

- 189 SMUGGLERS UNLOADING BOATS ON THE SHORE BY MOONLIGHT, seen
through the large entrance to a cave 27in. by 35¼in.
68.5cm. by 89.5cm.

(See ILLUSTRATION)



C*** M*** POWELL

190 BRITISH MEN OF WAR AND OTHER SHIPPING OFF THE COAST IN CHOPPY
SEAS, *signed and dated 1820 ?, unframed* 52½in. by 72in.
133.5cm. by 183cm.

(See COLOUR ILLUSTRATION)



PETER MONAMY

191 A FLEET OF EAST INDIA-MEN GATHERING OFF THE COAST, POSSIBLY
BY PLYMOUTH

30½in. by 52in.
77.5cm. by 132cm.

(See ILLUSTRATION)



THOMAS WHITCOMBE

- 192 A BRITISH MAN OF WAR AND OTHER SHIPPING OFF THE COAST, POSSIBLY
EXMOUTH, *signed* 17 $\frac{3}{4}$ in. by 24 $\frac{1}{2}$ in.
45cm. by 62cm.

An old inscription on the stretcher of the first painting reads:
'This picture was the kind gift of my dear brother Henry Jeffrey
Viscount Ashbrook at Beaumont on the 12th November 1840—
Caroline Flower'

(See ILLUSTRATION)



THOMAS WHITCOMBE

- 193 BRITISH MEN OF WAR AND OTHER SHIPPING OFF THE COAST in calm
waters, *signed and dated* 1821 $17\frac{3}{4}$ in. by $24\frac{1}{2}$ in.
45cm. by 62cm.

(See ILLUSTRATION)



THOMAS LUNY

194 THE BATTLE OF THE SAINTS, *signed and dated 1782*

36½in. by 59¼in.
92.5cm. by 150.5cm.

(See ILLUSTRATION)



THOMAS WHITCOMBE

- 195 THE GRAND HARBOUR, VALLETTA, British Frigates under sail, *signed and*
dated 1816 *11½in. by 35½in.*
60cm. by 90cm.

(See ILLUSTRATION)

END OF SALE



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Wednesday, 6th July, 1977

"DANDELION"

The price shown is the hammer price and subject to a 10% premium.

Lot	£	Lot	£	Lot	£	Lot	£
2	900.00	50	1400.00	104	260.00	158	600.00
3	600.00	53	1500.00	105	1900.00	159	2500.00
5	280.00	54	7000.00	107	480.00	160	220.00
6	300.00	55	5500.00	109	1100.00	161	170.00
9	150.00	56	450.00	110	600.00	162	950.00
10	150.00	57	600.00	112	250.00	163	120.00
11	400.00	58	450.00	113	700.00	164	2000.00
12	26000.00	59	1400.00	114	12000.00	165	750.00
14	220.00	60	380.00	115	650.00	166	1500.00
15	800.00	61	450.00	118	3000.00	168	800.00
16	400.00	62	1300.00	121	420.00	171	360.00
17	280.00	65	500.00	122	200.00	172	2700.00
18	180.00	72	200.00	123	1100.00	173	2000.00
19	150.00	73	350.00	125	300.00	174	1500.00
21	65000.00	74	900.00	129	220.00	175	340.00
22	3000.00	75	500.00	130	220.00	177	1100.00
24	6200.00	77	1500.00	131	6600.00	178	1050.00
27	500.00	78	1600.00	132	3000.00	179	1400.00
28	220.00	79	600.00	133	280.00	181	2300.00
29	320.00	81	620.00	134	320.00	184	400.00
32	650.00	83	400.00	135	1050.00	185	2000.00
33	400.00	85	660.00	136	350.00	186	400.00
34	250.00	87	120.00	137	480.00	187	500.00
34a	800.00	90	2500.00	138	580.00	188	1400.00
35	92000.00	91	70.00	139	140.00	189	300.00
37	1600.00	92	450.00	140	550.00	190	3600.00
38	150.00	95	250.00	144	250.00	191	3100.00
39	3000.00	96	360.00	145	500.00	192	3000.00
40	3000.00	97	9000.00	147	600.00	193	3400.00
41	2400.00	98	2800.00	149	250.00	194	1800.00
44	2000.00	99	2300.00	150	220.00	195	3600.00
45	2800.00	100	550.00	155	300.00		
47	1800.00	101	520.00	156	500.00		
48	200.00	102	300.00	157	350.00		

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